

ANTONIO CARLOS JOBIM

for guitar tab



ten superb arrangements in guitar tablature & standard notation, including chord symbols, melody line & lyrics

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for guitar tab

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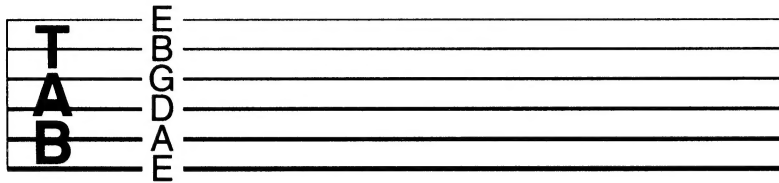
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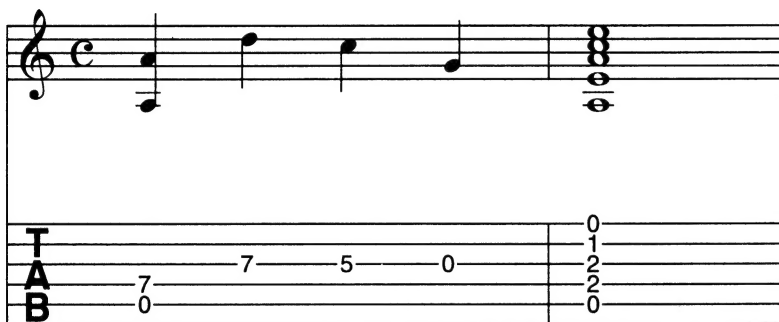
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tablature & instructions explained

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



4th String	3rd String	3rd String	3rd String	1st String	OPEN	} Chord of A minor
7th Fret	7th Fret	5th Fret	OPEN	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
OPEN				4th String	2nd Fret	
				5th String	OPEN	

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each of the frets, numbering them accordingly. Be careful to use paper that will not damage the finish on your guitar.

Finger Vibrato



Tremolo Arm Vibrato



Glissando



Strike the note, then slide the finger up or down the fretboard as indicated.

Tremolo Strumming



This sign indicates fast up and down stroke strumming.



This sign indicates that the notes are to be played an octave higher than written.

loco

This instruction cancels the above.



This note-head indicates the string is to be totally muted to produce a percussive effect.

P.M. = Palm mute

HALF TONE BEND

Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

DECORATIVE BEND

PRE-BEND

Bend the string as indicated, strike the string and release.

GHOST NOTE

The note is half sounded

BEND & RELEASE

Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND

Strike both strings simultaneously then immediately bend the lower string as indicated.

STAGGERED UNISON BEND

Strike the lower string and bend as indicated; whilst it is still sounding strike the higher string.

HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN

Strum the notes downwards in the manner of an arpeggio.

HARMONICS

Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.

corcovado
(quiet nights of quiet stars)

english words by gene lees
music & original words by antonio carlos jobim

Corcovado literally means 'hunchback'. It is the name of the mountain overlooking Rio de Janeiro on top of which stands the statue of Christ The Redeemer with its outstretched arms embracing the city below. The music tells the story of a man who lives on the mountain dreaming of a simple life.

≈ 126
 N.C.

Am⁶

A^bdim Gm⁷ C¹¹ C¹³

Fmaj⁷ Fm⁶ Em⁷

Am⁷ D⁷/A A^bdim

TAB

A D⁹/A A^bdim (add E)

1. Qui - et _____ nights of qui - et stars, qui - et _____ chords from
 2. *Ad lib. Instrumental* - - - - -

TAB

Gm⁷ C⁹

my gui - tar _____ float - ing on _____ the si - lence that

TAB

Fmaj7 F6 Fm7

sur - rounds us. Qui - et thoughts and

TAB

Fm6 Em7 A7#5b9

qui - et dreams, qui - et walks by qui - et streams,

TAB

D9

and a win - dow look - ing on the moun -

TAB

BDm⁹G⁷D⁹/A

- tains and the sea. How love - ly! This is where I

(End Instrumental) - - - -

The first system of the musical score consists of three staves. The top staff is the vocal melody in treble clef, with lyrics: "- tains and the sea. How love - ly! This is where I". The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the guitar tablature, with fret numbers and picking patterns. The key signature has one flat (Bb), and the time signature is 4/4.

A^b dim (add E)

want to be, here with you so close to me,

The second system of the musical score consists of three staves. The top staff is the vocal melody in treble clef, with lyrics: "want to be, here with you so close to me,". The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the guitar tablature, with fret numbers and picking patterns. The key signature has one flat (Bb), and the time signature is 4/4.

Gm⁷C⁹Fmaj⁷

un - til the fin - al flick - er of life's em - ber.

The third system of the musical score consists of three staves. The top staff is the vocal melody in treble clef, with lyrics: "un - til the fin - al flick - er of life's em - ber.". The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the guitar tablature, with fret numbers and picking patterns. The key signature has one flat (Bb), and the time signature is 4/4.

F⁶ Fm⁷ B^b9

I who was lost and lone - ly,

TAB

Em⁷ Am⁷ Dm⁷

be - liev - ing life was on - ly a bit - ter tra - gic

TAB

G⁷ Em⁷ A⁷#5b9

joke, have found with you

TAB

1. G⁷ 2. G⁷

Dm⁷

the mean - ing of ex - is - tence, oh, my love. is - tence, oh my love.

TAB

6 6 2 1 1 5 2 1 1 5
5 7 3 3 3 4 3 3 3 4
5 5 3 3 3 4 3 3 3 4

D⁹/A

TAB

5 5 5 5 5 5 5 5 5 5
4 4 4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5 5 5

Cmaj⁷add⁶

TAB

5 5 0 0 0 0 0 0 0 0
4 4 2 2 2 2 2 2 2 2
5 5 3 3 3 3 3 3 3 3

music by antonio carlos jobim
original lyrics by vinicius de Moraes
english lyrics by norman gimbel

A⁷#5 A⁷ **A** Dm⁷

1. How _____ in - sen - si - tive _____
See Block Lyrics for Verse 2

TAB

6	5	5		• 10	10	10	10	11	10	11	10
6	6	6		• 10	10	10	10	10	10	10	9
5	5	5		• 10	10	10	10	10	10	10	8
5	5	5		10	10	10	10	10	10	10	10

D^b dim

Cm⁶

I must have seemed when he

Hold chord...

TAB

10	10	10	11	10	11	10	10	9	10
9	9	9	9	9	9	8	8	8	8
8	8	8	8	8	7	7	7	8	8

G⁷/B

told me that he loved me.

Hold chord...

TAB

8	7	6	5	5	3	3	3
8	4	5	6	7	3	3	3
8	5	7	7	0	0	0	0

B^b maj¹³

How un - moved and cold

TAB

3	3	3	8	8	8	8	5	8	5	8
3	3	3	7	7	7	7	8	7	8	7
0	0	0	7	7	7	7	7	7	8	8

E^b maj⁷ **E^m 7^b 5**

I must have seemed when he

TAB

8	8	8	5	8	5	8	8	7	8
7	7	7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6	7	8

A⁷ #5^b 9 **D^m 7** **D^b 7**

told me so sin - cere - ly.

TAB

6	5	4	3	3	6	6	6	6	6	6	6
6	6	6	6	5	5	5	5	4	4	4	4
0	5	5	5	5	5	5	5	6	6	6	6

C^m 7 **B^{dim}**

Why he must have asked

TAB

6	6	6	6	8	6	8	6	6	6	6	6
8	8	8	8	8	8	8	7	7	7	7	7
8	8	8	8	8	8	8	6	6	6	6	6

B \flat maj⁷ **E \flat m⁷ \flat 5** **A⁷**

— did I — just turn — and stare in i - cy si -

TAB

8 6 8 5 6 6 6 3 0 3 2 6
7 7 7 7 7 7 5 3 0 0 5 7
7 7 6 6 0 0

D \flat m⁷ **D \flat 7** **C \flat m⁷**

— lence? — What —

TAB

6 6 6 6 6 6 6 6 6 6 6 6
5 5 5 5 5 5 4 4 4 4 4 4
7 7 7 7 7 7 6 6 6 6 6 7
5 5 5 5 4 8 8 8 8 8 8

F⁷ **B \flat m¹¹** **E \flat 7⁹**

— was I — to say? — What can — you say —

TAB

8 6 8 5 5 5 5 6 5 6 5
8 8 7 7 7 7 7 6 7 6 7
8 8 7 7 7 7 6 7 6 7 7

1. $B\flat \text{maj} 7\flat 5$ A^7 Dm^7

when a love af - fair is o - ver?

Hold chord... Hold chord...

TAB

2. A^7 $B\flat \text{maj} 7\flat 5$

love af - fair is o - ver?

Let ring...

TAB

Gm^6

TAB

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written in G major and 4/4 time. It consists of three systems of music. The first system shows the vocal melody in treble clef and the guitar accompaniment in treble clef. The second system continues the vocal melody and guitar accompaniment, with a "rall." marking. The third system shows the guitar accompaniment in a simplified, fingered form, with the letters "TAB" indicating a tablature section.

Now, he's gone away
And I'm alone
With the mem'ry of his last look
Vague and drawn and sad
I see it still
All his heartbreak in that last look
How, he must have asked
Could I just turn
And stare in icy silence?
What was I to do?
What can one do
When a love affair is over?

*A insensatez
Que você fez
Coração mais sem cuidado
Fez chorar de dôr
O seu amôr
Um amôr tão delicado
Ah! Porque você
Foi fraco assim
Assim tão desalmado
Ah! Meu coração
Que nunca amou
Não merece ser amado
Vai meu coração
Ouve a razão
Usa só sinceridade
Quem semeia vento
Diz a razão
Colhe tempestade
Vai meu coração
Pede perdão
Perdão apaixonado
Vai porque
Quem não
Pede perdão
Não é nunca perdoado.*

if you never come to me (inutil paisagem)

music & original words by antonio carlos jobim
english lyric by ray gilbert

The chord progression in this piece was originally recorded with voice and piano. To achieve the feel, relax and lay back on the tempo.

Slow Bossa Nova / Freely

C⁶/₉ D^b6/₉

Gently

TAB

C⁶/₉ D^b6/₉ C⁶/₉ D^b6/₉

TAB

C⁶/₉ A^b9[#]5 G⁷_b5

rubato

rubato

Bell note

TAB

A A tempo ♩ ≈ 88

Cmaj⁷ Bmaj⁷(add¹³) B^bmaj⁷_b5

There's no use

TAB

A⁷_b5_b9 Dm¹¹

of a moon - light glow

TAB

Fm⁷ Fm⁶

or the peaks where win - ter snows. What's the

Gliss

TAB

E¹³ E7^{#5} A⁹ A7^{b9}

use of the waves that will break in the cool of the

Let ring...

TAB

D7^{#9} G7^{#9} C¹³

eve - ning? What is the song with -

TAB

F7#9 Cmaj7 D♭9#11

out you? _____ It's no - thing. _____

TAB

B % Cmaj7 Bmaj7#13 B♭maj♭5

1. It may be _____
 2. (%) Ad lib. Instrumental - - - -

TAB

A7#5♭9 Dm11

_____ you will ne - ver come, _____

TAB

Fm⁷ Fm⁶

if you ne - ver come to me;

3

Gliss

3

Gliss

TAB

5

0

E¹³ E^{7#5} A⁹ A^{7b9}

What's the use of my won - der - ful dreams and why would they

(End Instrumental) -----

3

3

3

3

TAB

1 1 3 5 5 5 5 5 2 0 2 2 2

1 1 0 6 6 6 6 6 4 4 3 3 3

2 1 0 0 0 0 0 0 0 0 5 5 5

D^{7#9} G^{7#9} C¹³

need me? Where would they lead me? With -

3

3

TAB

6 6 6 6 6 5 3 5 3 3 3 3

5 5 5 5 5 4 4 3 3 3 3 3

4 4 4 4 4 3 3 3 3 3 3 3

F7#9

To Coda ⊕ Cmaj7

Db9#11

D.%. al Coda ⊕

out you, _____ to no - where. _____

TAB

1 4 4 2 3 5 4 3 5 4 3 4 3 3 4 3 3

Coda ⊕

Cmaj7

Db9#11

Cmaj7

no - where, _____ to no - where, _____

TAB

3 5 4 3 3 5 4 4 3 4 3 3 3 5 4 4 4

Db9#11

rubato
Cmaj7

rall.

Db9#11

_____ to no - where. _____

TAB

4 3 4 3 3 5 4 4 3 4 3 3 3 5 4 4 4

meditation (meditação)

original words by newton mendonca
english lyric by norman gimbel
music by antonio carlos jobim

This piece should be played in a cool and contained style with the chord accompaniment gently supporting the melody. The original instrumental version was played on the piano.

♩ ≈ 132

C⁶ B⁷ B^b13

Hold chord

TAB

A⁷ D⁹

Hold chord

TAB

E⁷ A⁷ D⁹

Hold chord - - - - -

TAB

5	5	5	5	8	6	5	5	5	5	5	5
7	7	7	6				4	4	4	4	3
7	6	6	7	5			5	4	4	5	

G¹³ C G⁷#⁵

TAB

5	3	5	5	5	5	4	4	4	4	4	4
			5	5	5	3	3	3	3	3	3
3			3	3	3	3	3	3	3	3	3

A Verse:

Cmaj⁷add⁶

B⁷sus⁴

1. In _____ my lone - li - ness, _____
 See Block Lyric for Verse 2

TAB

5	5	5	5	5	5	3	7		11	10	10	7
4	4	4	4	4	4	4	7			9	9	8
3	3	3	3	3	3	4	9		7	9	9	7

*Fretted but not played

B⁷ **Cmaj⁷add⁶**

when you're gone and I'm all by my - self and I need your

Hold chord

TAB

Em¹¹ **A⁷#⁵** **Dm⁷**

ca - ress. I

Hold chord

TAB

B^b7

just think of you and the thought

Hold chord

TAB

Em⁷ A⁷#5

— of you hold - ing me near — makes my lone -

TAB

5 — 4 — 5 — 6 — 6 — 6 — 5 — 6 — 3

7 — 5 — 7 — 5 — 5 — 5 — 5 — 5

Dm⁷ 1. G⁹#5 2. G⁹#5

- li - ness soon — dis - ap - pear. —

TAB

3 — 2 — 3 — 5 — 5 — 5 — 5 — 5 — 5 — 5

6 — 4 — 4 — 4 — 4 — 4 — 4 — 4 — 4 — 4

5 — 5 — 3 — 3 — 3 — 3 — 3 — 3

B % Fmaj⁷ Fm⁶ Bb⁷

Yes, — I love you so —

TAB

8 — 8 — 8 — 8 — 8 — 8 — 7 — 10 — 8 — 8

10 — 10 — 10 — 10 — 10 — 10 — 7 — 9 — 9 — 9

9 — 9 — 9 — 9 — 9 — 9 — 7 — 10 — 7 — 7

8 — 8 — 8 — 8 — 8 — 8 — 8 — 8 — 8 — 8

Em⁷ Eb dim

and that for me is all I need to know.

TAB

Dm⁷ G⁷#5 Cmaj⁷add⁶

I

TAB

B⁷sus⁴ B⁷

will wait for you 'til the sun

TAB

*Fretted but not played

Cmaj7add6

Em11

— fades from out — of the sky, — for what — else can — I do? —

TAB

8 8 8 10 9 9 10 9 9 10 9 9 7 8 5 7 5 7 5 6 5

A7#5

Dm7

— I — will wait —

TAB

5 5 6 6 6 5 7 5 7 5 7 7 5 7 7 5 5 8 7 6

Bb7

Em7

A7#5 To Coda ⊕

— for you. — Me - di - ta - tion how sweet — life will be —

Hold chord

TAB

6 6 7 6 6 7 6 6 6 6 6 6 5 7 5 7 6 6 5 3 5 5

Dm⁷G¹³A^{b7#5/G^b}

D.%. al Coda ⊕

— when you come — back to me. —

TAB

5	5	5	5
4	5	5	5
3	4	4	4
3			

Coda ⊕

Dm⁷G¹³C⁶B⁷

— when you come — back to me. —

Hold chord — — — — —

TAB

5	5	5	5	8	7	10	8
4	5	5	5	7	8		7
3	3	3	3	7			6
3				7			

B^{b13}A⁷D⁹

Hold chord — — — — —

TAB

8	8	5	8	6	5	5	5	5
7	7	6				5	5	5
6	6	5				4	4	4
6			5			5	5	5

E⁷ A⁷

P

Hold chord

TAB

D⁹ G¹³ Cmaj⁷

TAB

B^bmaj¹³ Cmaj⁷ B^bmaj¹³ rall. C^{6/9}

rall.

TAB

Verse 2:

Though you're far away
 I have only to close my eyes and you are back to stay
 I just close my eyes
 And the sadness that missing you brings
 Soon is gone and this heart of mine sings.

one note samba (samba de uma nota so)

original words by n mendonca
english lyric by jon hendricks
music by antonio carlos jobim

The most effective way of playing this song is to make the chordal rhythm percussive. Try experimenting with the feel making some notes long and some notes short. At **[B]** the guitar part can follow the vocal line or continue as a rhythm accompaniment.

$\text{♩} \approx 140$ **[A]** Dm^7 $\text{D}\flat^7$

1. This is just a lit - tle sam - ba built up -
2. *Ad lib. Instrumental* - - - -

T 6 6 | 6 6 6 6 6 6 | 6 6 6 6 6 6 | 1
A 5 5 5 5 5 5 | 4 4 4 4 4 4 | 4 4 4 4 4 4 | 4
B 7 7 7 5 7 6 | 4 6 6 4 6 | 4

Cm^{11} $\text{B}^7\flat^5$ Dm^7

on a sin - gle note. Oth - er notes are bound to fol -

T 1 1 1 6 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 | 6 6 6 6 6 6 | 6
A 4 4 4 8 8 8 8 8 8 8 8 8 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 4
B 3 3 3 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 | 5 5 5 5 5 5 | 6

Chords: $D\flat 7$ $Cm 7$ $B 7\flat 5$

low but the root is still that note. Now the

TAB: 6 6 6 1 1 1 1 6 6 6 6

4 4 4 4 4 4 8 8 8 8

6 6 6 3 3 3 7 7 7 7

4 4 4 3 3 3 7 7 7 7

Chords: $Fm 7$ $E 7\flat 5$

new one is the con - se - quence of the

TAB: 6 6 6 6 6 6 6 6 6 6

9 9 9 9 9 9 9 9 9 9

8 8 8 8 8 8 7 7 7 7

8 8 8 8 7 7 7 7 7 7

Chords: $E\flat maj 7$ $A\flat 9$ $Dm 7$ $D\flat 7$ $Cm 11$

one we've just been through as I'm bound to be the un -

TAB: 6 6 6 6 6 6 6 6 6 1

8 8 8 8 8 8 8 8 8 4

7 7 7 7 7 7 5 5 5 3

6 6 6 4 4 4 5 5 5 4

B^{7b5} **B^{b6}**

- a - void - a - ble con - se - quence of you.

TAB

1 1 6 6 6 6 6 6 6 6

4 4 3 8 8 8 8 8 8 8

3 3 7 7 7 7 7 7 7 7

3 3 7 7 6 6

B **E^bm⁷** **A^b7**

There's so man - y peo - ple who can talk and talk and talk and just say

Gliss

P H

TAB

6 8 9 11 9 8 6 9 7 6 4 6 5 6 4 6

7 6 4 6 5 6 4 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Gliss

P H

D^bmaj⁷ **D^b6** **D^bmaj⁷** **D^b6**

no - thing or near - ly no - thing

TAB

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

D \flat m7G \flat 7

I have used up all the scale I know and at the end I've come to

Gliss P H

TAB

C \flat maj7Cm7 \flat 5B7 \flat 5

no - thing or near - ly no - thing. So I

(End Instrumental) - - - -

TAB

C

Dm7

D \flat 7

Cm7

come back to — my first — note as I must come back — to you. —

TAB

B⁷_{b5} **Dm⁷** **D^b7**

I will pour in - to that one note all the

TAB

6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 1

7 7 7 7 | 5 5 5 5 | 4 4 4 4 | 4

7 7 7 7 | 5 5 5 5 | 4 4 4 4 | 3

7 7 7 7 | 5 5 5 5 | 4 4 4 4 | 4

Cm⁷ **B⁷_{b5}**

love I feel for you. A - ny -

TAB

1 1 1 6 | 6 6 6 6 | 6 6

4 4 4 8 | 8 8 8 8 | 8 8

3 3 3 7 | 7 7 7 7 | 7 7

3 3 3 7 | 7 7 7 7 | 7 7

Fm⁷ **E⁷_{b5}** **E^bmaj⁷**

one who wants the whole show, Re, Mi, Fa, Sol, La, Te, Doh,

TAB

6 6 6 6 | 6 6 6 6 | 6 6 6 6 | 6

9 9 9 9 | 9 9 9 9 | 8 8 8 8 | 4

8 8 8 8 | 7 7 7 7 | 7 7 7 7 | 5

8 8 8 8 | 7 7 7 7 | 6 6 6 6 | 4

$A\flat 9$ $D\flat 6$ $C 7$ **1.** $C\flat maj 7$

he will find him - self with no show. Bet - ter play

TAB

6	6	11	11	11	11	11	11
4	4	10	10	10	9	9	8
5	5	11	11	11	10	10	9
4	9	9	8	8	7		

$B\flat 6$

the note you know. This is

TAB

11	11	6	6
8	8	8	
9	9	7	
7	6		

2. $C\flat maj 7$ $B\flat 6$

show. Bet - ter play the note you know.

TAB

11	11	11	11	6
9	9	8	8	8
10	10	9	9	7
8	8	7	7	6



somewhere in the hills (o morro nao tem vez (favela))

music & original words by antonio carlos jobim & vinicius de Moraes
english lyric by ray gilbert

Favela means music written for a play. In this piece it describes the slums which lie in the hills around the city of Rio. The guitar plays a simple accompaniment to this haunting melody, which can either be sung, or played on the flute.

♩ ≈ 142

Gm⁷ Dm⁷ Gm⁷

TAB

Dm⁷ A Gm⁷ Dm⁷

O mor - ro não - tem vez

TAB

Gm⁷ Dm⁷ Gm⁷

É o que e - le fez já

TAB

Dm⁷ Gm⁷

foi de - mais. Mas

TAB

Cm⁷ F¹³ B^b maj⁷

o lhem bem vo - cês Quan - do

TAB

B \flat 7 **E \flat maj7** **E \flat m6** **Gm7** **Dm7** *To Coda* Φ

de - rem vez _ ao mor - ro To - da a cida - de vai _ can - tar. _

TAB

Gm7 **B** **Cm7**

Mor - ro _ pe _

TAB

Gm7 **Cm7** **Gm7**

_ de pas - sa - gem mor - ro _ quer _ se mo - strar

TAB

Dm⁷ **Gm⁷**

ba _____ tu - car. _____ 0

TAB

5 5 5 5 3 3 3 3 3 3 3 3

5 5 5 5 3 3 3 3 3 3 3 3

5 5 5 5 3 3 3 3 3 3 3 3

3 3 3 (3) (3)

Cm⁷ **F¹³** **B^b maj⁷**

mor - ro não _____ tem vez _____ Mas se

TAB

5 5 5 5 3 3 3 3 3 3 3 3

4 4 4 4 2 2 2 2 2 2 2 2

3 3 3 3 1 1 1 1 1 1 1 1

3 3 3 3 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1

B^b7 **E^b maj⁷** **E^b m⁶** **Gm⁷** **Dm⁷**

de - rem vez _____ ao mor - ro To - da a cida - de vai _____ can - tar. _____

TAB

3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

Gm⁷ 1. 2. D.%. al Coda ⊕

Coda ⊕ Gm⁷ Gm⁷

Dm⁷ Gm⁷ Dm⁷ Repeat to fade

the girl from ipanema (garota de ipanema)

original words by vinicius de Moraes
english lyric by norman gimbel
music by antonio carlos jobim

The feel of this classic Bossa Nova should be established in the opening four bars. Use a mixture of strumming and fingerstyle and try to keep the tempo even throughout the piece. Ipanema is the name given to a sand spit between the lagoon and sea next to Copacabana beach.

♩ ≈ 150

F^{6/9} Cm⁷ Cm⁶ F^{6/9} Cm⁷

TAB

Cm⁶ **A** Fmaj⁹

1. Tall and tan and young — and love - ly the girl —
2. *Ad lib. Instrumental* - - - - -

TAB

G¹³

from I - pa - ne - ma goes walk - ing and when

Hold chord

TAB

Gm⁷G^{b7}5Fmaj⁷

she pass - es, each one she pass - es goes "Aaaah!"

TAB

G^{b7}Fmaj⁹

When she walks she's like a Sam - ba that

TAB

G¹³ **Gm⁷**

swings so cool and sways _____ so gen - tle, that when _____ she pass - es, each one _____

Hold chord...

TAB

G^{b7b5} **Fmaj⁷**

_____ she pass - es goes "Aaaah!"

TAB

B **G^bmaj⁷** **C^b9**

Oh, _____ but I watch her so sad - ly. _____

TAB

F#m⁹

How _____ can I tell her I

TAB 2 2 2 4 4 4 4 5 4 2 4 2

D⁹

Gm⁹

love her? _____ Yes, _____

TAB 5 4 5 5 5 5 5 5 5 5 3 3

E^b9

I would give my heart glad - ly. _____ But each

TAB 6 5 3 5 3 6 6 6 6 6 6 5 6

Am⁷D⁷9#11Gm⁷

day when she walks to the sea, she looks straight a - head not at

Hold chord... Hold chord...

TAB

8 5 5 5 0 | 5 7 5 6 8 | 4 4 4 4 5 | 6 3 3 3 3 |

CC⁷9#11Fmaj⁹

me. Tall and tan and young and love - ly, the girl

(End Instrumental).-----

TAB

2 2 2 | 8 9 9 7 8 | 9 9 9 7 4 | 3 5 5 3 3 |

G¹³

from I - pa - ne - ma goes walk - ing and when

Hold chord

TAB

5 5 3 3 | 3 5 5 5 3 5 | 3 4 3 3 3 | 3 3 3 3 3 |

Gm⁹G^b7^b5Fmaj⁷

she pass - es I smile, but she does - n't see.

Hold chord...

TAB

1.

G^b7^b5

2.

G^b7^b5Fmaj⁷

She just does - n't see.

TAB

G^b7^b5Fmaj⁷G^b7^b5

Repeat to fade

She just does - n't see. She just does - n't

TAB

desafinado (slightly out of tune)

english lyric by jon hendricks & jessie cavanaugh
music by antonio carlos jobim

Desafinado literally means 'off key'. This song is the anthem of the Bossa Nova (New Thing) beat and although to start with it was not accepted by the established musicians in Brazil, it became a massive international hit.

♩ ≈ 140
Fmaj⁷

Light strum

sim.

A
(Fmaj⁷)

1. Love is like a ne - ver end - ing

Finger style

G^{7b5} **Gm⁷**

mel - o - dy, _____ po - ets have com -

TAB

1 2 2 2 2 2 2 3 0 1 3
 4 4 4 4 4 4 4 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3

C⁷ **Am^{7b5}** **D^{7b9}**

pared it to a sym - pho - ny. _____

Hold chord -----

TAB

6 5 4 5 8 8 4 4 4 4 4 4 3
 3 3 3 3 8 8 5 5 5 5 5 5 3
 3 3 3 3 7 7 5 5 5 5 5 5 3

Gm⁷ **A^{7b9}**

A sym - pho - ny con - duc - ted by the

TAB

3 3 5 3 6 6 5 4 5
 3 3 3 3 5 5 5 5 5
 3 3 3 3 5 5 5 5 5

D7 **D7^{b9}** **G7^{b9}**

light - ing of the moon, but our song of

TAB

G^bmaj7

love is slight - ly out of tune.

TAB

B **Fmaj7** **G7^{b5}**

2. Once your kis - ses raised me to a fe - ver pitch,

TAB

Gm⁷ C⁷

now the orch - es - tra - tion does - n't

Hold chord ----- H

TAB

Am^{7b5} D^{7b9} Gm⁷

seem so rich. _____ Seems to me you've changed_

Gliss

Gliss

TAB

Bbm Am⁷ Bm^{7b5} E^{7#9}

the tune we used to sing. _____

TAB

C Amaj⁷ B^b dim Bm¹¹

like the Bos - sa No - va love should swing.

TAB

5	7	5	7	5	5	5	5	5
6		6		6	7	6	7	7
6		6		5	7	5	7	6
5		5		6	6	7	7	

E⁷ Amaj⁷ B^b dim

We used to har - mon - ise two souls in

TAB

5	5	5	6	5	7	5	7	5	7	6	7
7	6	6	6	6	6	6	6	5			
7											
5				5	5	6	6				

Bm¹¹ E⁷ Amaj⁷

per - fect time, now the song is

TAB

5	5	5	5	5	5	5	5	5	5	4	5
7	7	7	7	7	7	7	7	7	7	5	
7	7	7	7	6	6	6	6	6		7	
7		7		7	6	6		5			

F#m⁷ **Bm¹¹**

dif - f'rent and the words don't e - ven rhyme.

TAB

7 5 2 3 5 5 7 5 5

5 2 2 7 7 7 7 6

4 2 2 7 7 7 7 6

2 7 7

E⁷ **Cmaj⁷** **C#dim**

'Cause you for - got the mel - o - dy our

TAB

5 5 5 3 5 3 3 5 6 5 6

7 7 7 5 5 5 5 3 3 3 3

7 6 6 4 4 4 3 3 4

Dm¹¹ **G⁷** **Gm⁷**

hearts would al - ways croon and so what good's a heart that's slight -

TAB

3 3 3 3 3 3 3 5 6 5 6 5 8

6 6 6 6 6 6 6 3 6 6 6 7 8

5 5 5 4 4 4 3 5 5 5 5 8

5 5 3

F[#]dim G⁷ C⁷

ly out of tune. _____

TAB

D Fmaj⁷ G⁷b⁵

Tune your heart to mine the way it used to be, _____

TAB

Gm⁷ C⁷

join with me in har - mo - ny and

Hold chord -----

TAB

Am^{7b5} D^{7b9} Gm⁷

sing a song of lov - ing. We're bound to get in

Hold chord

TAB

Bbm Am⁷ A^b dim

tune a - gain be - fore too long, there'll be

TAB

G⁷ Bbm⁷

no de - sa - fi - na - do when your heart be - longs to me com - plete - ly.

TAB

E^b9 **G⁷** **Gm⁷** **C⁷#9**

Then you won't be slight - ly out of tune, you'll sing a -

TAB

F^{6/9} **F^{6/9}**

long with me.

TAB

Repeat to fade

TAB

water to drink (agua de beber)

words by norman gimbel
music by antonio carlos jobim

This arrangement keeps the basis of Jobim's original accompaniment and adds melody. The rhythm should be percussive and a certain amount of freedom should be exercised to give the song feeling.

♩ ≈ 138

Am⁷ B⁷ E⁷_b⁹ Am⁷

B⁷ E⁷_b⁹ Am⁷ B^b maj⁷

Am⁷ B^b maj⁷ Am⁷

TAB

1 0 2 0 2 1 1 4 4 3 4 3 3 1 1 0 2 0 2 1 1

2 2

0 0

B⁷ E⁷_b9 Am⁷ B⁷ E⁷_b9

T 4 4 3 4 3 3 1 | 1 1 1 1 4 4 3 4 3 3 1 |

A 2 2 2 2 1 2 0 2 0 2 2 2 1 2 2 2 |

B 2 2 0 0 2 2 2 2 2 0 2 2 2 2 2 2 |

Am⁷ Fmaj⁷ Am⁷

T 1 2 0 2 1 1 1 1 1 1 1 1 1 1 1 1 |

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 |

B 0 0 2 2 1 1 1 1 0 2 0 2 0 2 0 2 |

A Verse:
B

E⁷_{#5}b9

1. Your love is rain, my heart the flow -

See Block Lyrics for Verse 2

Let ring...

T 1 0 4 4 4 0 1 1 1 1 1 1 |

A 2 4 4 4 4 4 1 1 1 1 1 1 |

B 0 4 4 4 4 4 0 0 0 0 0 0 |

Am⁷Dm¹¹

- er. _____ I need _____ your love _____ or

TAB

1	1	1	1	0	3	3	5	5
0	0	0	0	2	1	0	6	5
0	2	2	0	2	0	5	5	5
0	0	0	0	0	0	5	5	3

G¹³Cmaj⁷

I _____ will die. _____ My ve - ry life _____

Let ring...

TAB

5	5	3	5	0	0	0	0	0	0	0	0
4	4	4	5	0	0	0	0	0	0	0	0
3	3	3	3	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3

B⁷B^{b7b5}Am⁷A^{b7b5}C⁶/G

_____ is in _____ your pow - er. _____

TAB

5	5	3	1	2	2	2	2	1	1
7	7	5	5	2	2	2	2	2	2
6	6	5	4	2	2	2	2	2	1
7	6	5	4	3	3	3	3	3	1

B \flat 9/F# (F#dim)B \flat 9

B7

Will I _____ with - er _____ and fade or _____ bloom to _____

TAB

1	1	1	1	1	1	3	1	0	0	1
2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	2	2	4	2	0
2	2	2	2	2	2	2	2	2	2	2

Am7

D7/A

_____ the sky? _____ Ág - ua de be - ber, _____

Let ring...

TAB

0	1	1	1	0	0	3	3	3	3
2	0	0	0	2	2	1	0	3	3
0	2	0	2	0	2	2	2	5	5
0	2	0	2	0	2	2	2	5	5

Dm7/A

Am7

give the flow - er wa - ter to drink. _____ Ág - ua de be - ber, _____

Let ring...

TAB

3	3	1	2	1	1	1	1	1	0
5	5	2	2	2	0	0	0	0	3
3	3	2	2	2	0	0	0	0	3
5	5	2	2	2	0	0	0	0	3

D⁷/A Dm⁷/A Am⁷

give the flow - er wa - ter to drink. —

P

TAB

3 3 3 3 3 3 1 1 1 1 1 1
5 5 5 5 5 5 2 2 2 2 2 2
4 4 4 3 3 3 0 0 0 0 0 0

5 5 5 0 0

D⁷/A Dm⁷/A

Ag - ua de be - ber, — give the flow - er wa -

P

Let ring...

TAB

2 2 1 0 3 3 3 3 3 3 3 1 2 1
0 0 0 0 0 0 0 0 0 0 0 0 0 0
5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5

1. Am⁷ 2. Am⁷

- ter to drink. — 2. The rain can fall - ter to drink. —

Let ring...

TAB

1 1 1 1 1 1 0 4 1 1 1 1 1 1
0 0 0 0 0 0 2 4 2 2 2 2 2 2
2 2 2 2 2 2 0 4 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

B

Am⁷ B⁷ E⁷_b9

TAB

1	1	1	1	1	1
0	0	0	0	0	0
2	2	2	2	2	2
0		0			

1	1				
0	2	0	2	0	1
2				2	
0		0			

4	4	3	4	3	3
2				1	
				2	
2					

Am⁷ B⁷ E⁷_b9 Am⁷

TAB

1				1	1
0	2	0	2	0	
2				2	
0		0			

4	4	3	4	3	3
2				1	
				2	
2					

1				1	
0	2	0	2	0	
2				2	
0		0			

B^bmaj⁷ Am⁷ B^bmaj⁷

TAB

5	3	5			
3		3	3	3	0
3		3	3	3	0
3		3	3	3	0

0					
0	1	0	0	0	0
0		1	1	1	0
0		0	0	0	0

5	3	5			
3		3	3	3	1
3		3	3	3	
3		3	3	3	

Am⁷ B⁷ E⁷_b9 Am⁷

TAB

1				1	1
0	2	0	2	0	
2				2	
0		0			

4	4	3	4	3	3
2				1	
				2	
2					

1				1	1
0	2	0	2	0	
2				2	
0		0			

B⁷ E⁷_{b9} Am⁷ Fmaj⁷

TAB

Am⁷ Repeat to fade

TAB

Verse 2:

The rain can fall on distant deserts
The rain can fall upon the sea
The rain can fall upon the flower
Since the rain has to fall let it fall on me.

Água de beber
Água de beber camará
Água de beber
Água de beber camará
Água de beber
Água de beber camará.

Portuguese lyrics

*Eu quis amar Mas tive medo
E quis salvar meu coração
Mas o amor sabe um segredo
O medo pode matar o seu coração*

Água de beber...

*Eu nunca fiz coisa tão certa
Entrei pra escola do perdão
A minha casa vive aberta
Abre todas as portas do coração*

Água de beber...

*Eu sempre tive uma certeza
Que só me deu desilusão
É que o amor É uma tristeza
Muita mágoa demais para um coração*

Água de beber...

wave (vou te contar)

words & music by antonio carlos jobim

A classic Jobim song that has become a jazz standard. It was originally recorded on the 1967 album of the same name. The opening rhythm sounds good if it is lightly strummed, and the melody played at **A** should be played fingerstyle – the combination works well.

♩ ≈ 144

Dm⁷ G/D Dm⁷ G/D Dm⁷ G/D Dm⁷

sim.

TAB

G/D Dm⁷ G/D Dm⁷ G/D

1. So close your

Gliss

Gliss

TAB

Bm7/E Bb7 A7

li - ness goes when - e - ver two can dream a dream to - geth -

TAB

3 3 3 0 6 6 5 5
4 4 4 4 7 7 6 6
6 6 5 5 6 6 5 5

er. _____ You can't de - ny, don't

Gliss

Gliss

TAB

5 5 7 7 5 7 7 7 10 9 5 5 5 5 4

6 6 8 8 6 8 8 7 9 7 7 7 7 7

5 5 7 7 0 5 7 7 7 7 7 7 7 7

0 5 7 7 0 5 7 7 7 7 7 7 7 7

B \flat dim Am⁷ D \flat ⁹

try to fight the ris - ing sea, don't fight the moon,

Let ring

Gliss

TAB

Gliss

Gmaj⁷ Gm⁶ F#¹³ F#⁷#⁵

the stars a - bove and don't fight me.

TAB

3	3	3	2-3	5	2	2	2	2	2
4	4	3	3	3	4	4	3	3	2
4	4	2	2	2	3	3	3	3	2
3	3	3	3		2	2	2	2	1

B⁹ B⁷_b⁹ Bm⁷/E

The fun - da - men - tal lone - li - ness goes when - ev - er

TAB

2	3	2	2	3	3	3	4	3	0
2	1		3	3	4	4	4		
2	2		2	2					
1	1		2	2					

B_b⁷ A⁷ Dm⁷ G/D Dm⁷ G/D

two can dream a dream to - geth - er.

TAB

6	6	5	5	1	1	3	3	1	3	3	3
7	7	6	6	1	1	3	3	1	3	3	3
6	6	5	5	2	2	4	4	2	4	4	4
6	6	5	5	0				0			

DDmaj⁷B^bdimAm⁷

know the wave is on the way to be, _____

Gliss

Let ring -----

Gliss

TAB

5	5	5	5	5	3	2	5	5	5	5	5	5
7	7	7	7	7	3	2	5	5	5	5	5	4
6	6	6	6	6	3	2	5	5	5	5	5	5
7	7	7	7	7	3	2	5	5	5	5	5	4
5	5	5	5	5	0	0	0	0	0	0	0	4

D^{7b9}Gmaj⁷Gm⁶

just catch the wave don't be a - fraid of lov - ing me. _____

Gliss

Gliss

TAB

5	5	5	5	5	3	3	3	3	2	3	5	2
4	4	4	4	4	3	3	3	3	3	3	5	4
5	5	5	5	5	4	4	4	4	3	3	5	3
4	4	4	4	4	4	4	4	4	2	2	5	2
					3	3	3	3				

F[#]13F[#]7[#]5B⁹B^{7b9}Bm⁷/E

The fun - da - men - tal lone - li - ness goes when - e - ver

TAB

2	2	2	2	2	2	3	2	2	3	3	3	0
4	3	3	3	3	2	1	2	3	4	4	4	4
3	3	3	3	3	2	2	2	2	4	4	4	4
2	2	2	2	2	1	1	1	2				

1. $B\flat^7$ A^7 Dm^7 G/D Dm^7 G/D

two can dream a dream to - geth - er.

TAB

6	6	5	5	5	5	7	7	7	7	7	7
7	7	6	6	6	6	8	8	6	8	8	8
6	6	5	5	0	0	5	7	7	7	7	7
6	6	5	5								

2. Dm^7 G/D Dm^7 G/D Dm^7 G/D Dm^7

- er.

TAB

5	5	7	7	7	7	7	7	7	7	5	5	7	7	7	7
6	6	8	8	6	8	8	8	8	8	6	6	8	8	6	6
0	5	7	7	0	5	7	7	7	7	0	5	7	7	0	5

G/D Dm^7 G/D Dm^7 G/D *Repeat to fade*

TAB

7	7	7	7	5	5	7	7	7	7	7	7	7	7	7	7
8	8	8	8	6	6	8	8	6	8	8	8	8	8	8	8
7	7	7	7	0	5	7	7	0	5	7	7	7	7	7	7

ten latin-american classics by the great brazilian composer, specially arranged for guitar in easy-to-read guitar tablature & standard notation, including chord symbols, melody line & lyrics



corcovado

quiet nights of quiet stars



desafinado

slightly out of tune



how insensitive

insensatez



if you never come to me

inutil paisagem



meditation

meditação



one note samba

samba de uma nota so



somewhere in the hills

o morro nao tem vez (favela)



the girl from ipanema

garota de ipanema



water to drink

agua de beber



wave

vou te contar



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